

ART NEW ENGLAND

AUGUST | SEPTEMBER 2003



At the Attleboro Museum Center for the Arts/Attleboro: Carmela Kolman—*Pineapple*, oil on canvas, 20 x 16", 2002.

The Attleboro Museum, Center for the Arts/Attleboro

www.attleboromuseum.org

ZEUXIS: UNCOMMON PERSPECTIVES

In 1994, two dozen U.S. contemporary still life artists founded the Zeuxis Group in New York City. Its namesake, Zeuxis, was a 5th-century BCE Greek still life artist praised in Pliny's *Natural History*. The conceit for this exhibit has all of the artists using 20-by-16-inch panels for their work. Stylistically, the forty-three works have a wonderful range, from tight representation to minimalism.

The strongest works in the show are by Stanley Freidman and Victor Pesce. Friedman's *Cityscape on Shelf* is a sooty, dark rendering of paint cans and caulking tubes. Pesce's two works, *Plumber's Bench* and *Vertical Black Box*, resemble Morandi's simple forms. Barely visible shadows anchor the objects in these minimal works.

Lucy Barber's paintings are spare and contained—especially strong are *Yellow*

Rain Slicker and *Raven*. On the other hand, William Barnes constructs his impressionistic works with lush dabs of color. Joseph Byrne's works are formalistic and simple. As in Jasper John's *American Flag* paintings, Byrne's objects emerge from a grayish ground. Colleen Cox's *Fruit with Doug's Plant* is tightly academic, resembling the work of James Aponovich. Catherine Drabkin renders her subjects with fluorescent coloring. Bevin Engman's *Three Pages of Age* has a formal sense of geometry.

Anthony Martino's two paintings contain layered surfaces, textured like sand, on which he has applied dots of colors in order to render objects. Margaret McCann's *Still Life Departing* is full of contours contained in folds of fabric as well as in the fanciful rendering of vapors in which the objects are lifted off the table. Her *Still Life with Falling Water* contains souvenir models of famous buildings, including Frank Lloyd Wright's signature house, as well as a snow globe of Rome's Coliseum.

—Rich McKown